

THE HOMERIC „THUMOS“.

Of „thumos“ we are taught the following by

Liddell-Scott (1801):

„Thumos, 1). like Lat. anima, spiritus, in purely physical sense, the soul, breath, life. 2). like Lat. animus, the soul, as shewn by the feelings and passions, the heart. The seat of the „thumos“ is with Homer the breast or the midriff“.

Rape:

„Die aufwallende sich bewegende Lebenskraft, Lebensfülle, deren Sitz in der Brust, stéthos, u. bestimmter im Zwerchfell, „phrenes, ist. 2). die auch sinnlich wahrnehmbare Begierde, die „Auszerung des Begehrungsvermögens u. des Willens, zunächst - „a) Verlangen, Trieb, Neigung. - b) Muth, der sich auch durch „lebhaftes Athmen äussert, als besondere Thätigkeit der Lebens „kraft erscheint. - c) Zornmuth, Zorn. - d) übh. Empfindung, „Gefühl, wo wir gew. Herz sagen. - 3) Gesinnung, Sinn. - 4) „Gedanke, Erwägung.“

Müller:

„Bet. oorspr. „opwelling“, eerst als (lebens)adem, later als „opwellende wil, gedachte“.

Nägelsbach („Homerische Theologie“, 1884), §256): „Aber neben dem körperlichen Principe des geistigen Lebens giebt es auch „ein seelisches Prinzip desselben, ein geistiges Correlat der „animalischen „psuchē“. Das ist der „thumos“. ---- Es geht im „thumos“ das Nähnliche vor was in den „phrenes“ vorgeht, und „insofern ist „thumos“ als das unkörperliche Prinzip der geistigen Thätigkeiten den körperlichen „phrenes“ zu parallelisieren“.

Einsler („Homer“, Zweite Hälfte; 1924)

defines „thumos“ thus:

„Die Vorstellung der Psyche erklärt also das innere Leben des Menschen nicht. Das tut ein anderes, zweites Ich, ein eigentliches bewusstes Wesen im Menschen, Geist und Seele zugleich, der Thymos. Das Wort bedeutet das im Innern wallende „Wogende. Es ist ein unkörperliches Prinzip. ---- Der Thymos

ist ein zweiter, geistiger Mensch, aber nicht, wie die Psyche, dem Körper, sondern dem ganzen äussern Menschen entgegengesetzt. Der Mensch und sein Thymos stehen in beständiger Wechselwirkung und werden oft ganz parallel, als zwei Wesen gedacht. ---- Alle seelischen Regungen des Menschen werden auch dem Thymos zugeschrieben; ja er erscheint oft als die das Handeln bestimmende Macht. ---- Oft erscheint aber der Mensch als der Herr seines Thymos. ---- Das häufigste ist, dass sich der Mensch im Affekt zu seinem Thymos verhält wie das Ganze zum Theil; ---- Daher ist der Thymos, als die Gesamtheit des innern Menschen, der häufigste Ausdruck für die Sinnesart“.

We see, that these authors all look upon the thymos as the denomination of the mind or the different sides of it. Only by Liddell-Scott we find sub 1) the idea, that the word means „anima“ in purely physical sense, and with Pape there is a remark en passant, that the courage manifests itself by heavy breathing.

With the translators we shall experience the same: now and then the idea seems timidly to rise, that „thymos“ might have something to do with the respiration, but of a consequent push in this direction there is question nowhere.

Having developed in an earlier paper, that „phrēn“ means „lung“, it is quite logical, that I am interested in „thymos“ as meaning „anima“, purely physical respiration, and an investigation in this direction has given me the conviction, that this is really the fundamental meaning of the word (comp. Hebrew: „ru'ah“ = „wind, soul“).

The view, that shall be developed in this paper, is the following: Our word means the air, which has entered into the organs of respiration, and the seat of the „thymos“ is therefore principally the lungs („phrenes“) in the thorax („stēthos“). The „thymos“ is then a small, secluded part of the atmosphere, which was, to the ancient, not a mixture of oxygen and nitrogen, of course, as we know it to be, making organic life possible on earth. It was the universal, intellectual store, the world-soul, from which any individual mind was fed, and into which any soul again dissolved, very much the same as the Buddhist soul into Nivana. It was the eternal medium, in and by which not only men and animals lived and respired, thought and spoke. It was even the medium of the gods, the only thing, that was common to gods and hu-

mans. It did not maintain the physical, but the mental life of the living beings. The atmosphere, light movable, almost ethereal, was the means of communication between gods and humans as between humans themselves. Through the atmosphere not only the clouds travelled, the lightening struck, the winds raged, the thunder resounded. Into the atmosphere our words, our spoken thoughts, were lost, as well as those of the gods. The air went in and out of every living being, as long as life reigned, but refrained from the dead corpse. In the air all sorts of smells were met with, informing men about the presence of certain substances or beings. The air was the communicating medium of sounds, nay even of sights.

All information was then, practically spoken, conveyed to human beings through the air. And those ideas, that suddenly flashed in the mind, whence did they come? Whence, if not from the atmosphere? As we say, that an idea „lies in the air“, so the ancients thought, that mental raw material, or more than that, was born to them through the air. A god „gave him in“ an idea, „put“ this or that quality into his „thumos“. As we speak of „strong air“, „good air“, „bad air“, so, but on a much more extensive scale, the ancients believed in the enormous part, that the air played in the mental life of man.

Again it was an every days experience, that moods and respiration had something to do with each other. The angry man has a quick respiration; he „looses his breath“. Also in joy and elation such is the case. Inversely, in torpidity and in sleep, when consciousness is lost, respiration is relatively slow.

After these preliminary remarks we proceed to the poems:

From the wall of Troy poor Andromache beholds Achilles dragging the corpse of Hektor along the plain. Darkness befalls her eyes and she sinks to the ground, flinging her beautiful headwear far from her. But again she recovers herself, and Homer tells us that in the following words:

Il. 22. 475:

„Hē d' epei oun amnuto kai es phrena thumos agerthē“.

Way:

„Till her spirit came back to her breast, and shivered again her breath“.

Meyers:

„But when at last she came to herself and her soul returned
„into her breast“.

A.T. Murray:

„But when she revived, and her spirit was returned into her
„breast“.

Gertz:

„Men da hun aandede op og igen var kommen til Samling“.

Østergaard and Østbye the same.

Johansson:

„Men när hon andadas åter, och sans i bröstet sig samlat“.

Leconte de Lisle:

„Et quand elle eut recouvrer l'esprit“.

Vosmaer:

„Toen zy den adem herkreeg en haar geest weer kwaam tot
bewustzyn“.

v.d. Weerd:

„Doch toen zy weder tot adem gekomen was en haar levens-
„kracht zich weer had verzameld“.

Voss:

„Als sie zu athmen begann, und der Geist dem Herzen
zurückkam“.

Konstantinidou:

„Aphou d' anepneuse kai elthen eis ton heauton tes“.

In my opinion, however, the simple mean-
ing is: „But when she had got her breath again („ampnuto“),
and the air („thumos“) had filled her lungs („es phrena a-
gerthē“).

My rendering:

„But then her breath returned - air filled her lungs“.

Almost the same words are used in

Od. 5.458,

where Odysseus has just reached the ^aPhiacian shore and lies
down, „breathless, speechless and very weak“. He recovers,
however, quickly,

„All' hote dē hr' ampnuto kai es phrena thumos agerthē“.

Caulfield:

„But, soon as ever he found his breath and recovered his
senses“.

Butcher-Lang:

„But when now his breath returned and his spirit came to
„him again“.

Garborg:

„Men daa han anden fekk att of til sans og samling var ko-
men“.

Lagerlöf:

„Men daa han sansningen vunnit igen och andades aater“.

Vosmaer:

„Doch zoodra hy heraaemend zyn geest weer voelde herleven“.

Berard:

„Mais il reprit haleine; son coeur se reveilla“.

Trendelenburg:

„Als er wieder erholt und zurück ihm kehret Besinnung“.

And again In Od. 24.349 we find the same words, when old Laertes, „beyond himself with joy“, lies in the arms of his returned son:

Way:

„But when he again breathed free and his spirit revived in him“.

Garborg:

„Og daa han anden fekk att, og paa nytt seg hans livskraft-
ter samla“.

Vosmaer:

„Allengs echter heramend en toen hy herkreeg zyn bewust-
zyn“.

Here we have then, in one and the same sentence seen „thumos“ translated by: „spirit“, „soul“, „Samling“, „senses“, „sansning“, „livskraft“, „bewustzyn“.

I prefer: „breath“.

In the fifteenth song of the Ilias Apollo appears at the side of Hektor, who has been hit by a stone, that made him swoon. And after that we hear:

Il. 15. 240:

„Neon d' esageireto thumos“.

Way: „But only reawakening as yet was his spirit“.

Lang: „For he had but late got back his life“.

A. T. Murray: „And he was but newly gathering back his spirit“.

Gertz: „Han var just ved at komme til Samling“.

Østbye: „Og samlende tungt sine tanker“.

Johansson: „Nys aaterkomen til samling“.

Leconte de Lisle: „Se ranimant“.

Vosmaer: „Allengs herwon hy bewustayn“.

v. d. Weerd: the same.

Voss: „Erfrischt vom kehrenden Leben“.

Konstantinidou: „Pro oligou êrchise n' analambanê“.

My rendering:

„And breathed anew“.

A similar situation: We have just (in the fourth song of the Ilias) heard, that Menelaos has been hit by an arrow, and read then, that Agamemnon was „terrified“, „struck with terror“ (v. 148, „hriġġesen“, comp. rigidus, rigid). He was so dismayed, that for a moment he stopped breathing; but when he realized, that the wound was not very earnest, Il. 4. 152:

„Apsorron hoi thumos eni stēthessin agerthē“.

Way:

„His spirit revived in his breast and his courage was
kindled afresh“.

Leaf:

„His spirit was gathered in his breast again“.

A. T. Murray the same.

Gertz:

„Vendte hans Mod tilbage og samlede sig atter i Brystet“.

Østbye:

„Samlet sig kraften og modet paany i hans bankende hjerte“.

Johansson:

„Samlade sig i hans bröst det lifvande modet aanyo“.

Leconte de Lisle:

„Son coeur se raffermir“.

Vosmaer:

„Toen hernieuwde zyn moed zich en keerde terug in zyn
harte“.

v. d. Weerd:

„Verzamelde zich weer de moed in zyn borst“.

Voss:

„Ward von neuem mit Mut sein männliches Herz ihm erfüllet“.

Konstantinidou:

„Amēss^o ēlthe palin hē psuchē tou eis to stēthos tou“.

My rendering:

„His breath revived within his breast“.

In the following picture we find Odusseus and Iros scolding each other „at the top of their voices“:

Od. 18. 32-33:

„Hōs hoi men ---- panthumadon okrioōnto“.

Way:

„In bitter gibing strain each kindled the other's spite“.

Caulfield:

„Thus these two ----

„With their insulting words, were provoking each other to
fury“.

Butcher-Lang:

„Thus did they wet each the other's rage right manfully“.

Murray practically the same.

Gertz:

„Af Hjertens Grund for de løs paa hinanden med Skældsord“.

Østergaard:

„Saadan hinanden de æggede op, af Hjertet forbitret“.

Garborg:

„Soleis av hjartans lyst dei bruka munn paa kvarandre“.

Lagerlöf:

„Eggade upp sig met hetsiga ord i sin hjärtans förbit-
tring“.

Leconte de Lisle:

„Ils se querellaient de toute leur ame“.

Vosmaer and v.d.Weerd as Butcher-Lang.

Voss:

„Also zankten sie sich ---- mit heftig erbitterten
Worten“.

Polula:

„Me tetoion agrion thumon ---- keinoi emalonan“.

My rendering:

„So did they rail at top of voice“.

„Panthumadon“ then is „with all their
breath“. For „okriaomai“, see appendix 1.

Somewhat similarly Poseidon, anxious to
point out, that he is not afraid of Zeus at all, apostro-
phizes Iris

Il. 15. 212:

„Allo de toi ereō, kai apeilēsō toge thumō“.

Way:

„But hearken to this my threat, to the word that in wrath
I say“.

Lang:

„But another thing will I tell thee and make this threat
in my heart“.

The three last words are not in accordan-
ce with the situation, as Poseidon speaks out his „threat“
in words. He makes a rather unlucky attempt to mask his
retreat.

A.T.Murray:

„Yet another thing will I tell thee, and make this threat
in my wrath“.

Gertz:

„ ---- Men derhos

„Sige jeg vil noget andet og true med dette for Alvor“.

Østbye:

„ En ting vil jeg dog si, og nu vil jeg true for alvor“.

Johansson:

„Men jag förklarar därvid, och hotar tillika i sinnet“.

A. T. Murray:

„Yet another thing will I tell thee, and make this threat
„in my wrath“.

Leconte de Lisle:

„Mais je te le dis, et je le menacerai de ceci“.

Vosmaer:

„Echter verklaar ik u dit en bedreig het in vollen gemoede“.

v. d. Weerd:

„Maar iets anders zal ik u zeggen en 't is my ernst met deze
bedreiging“.

Voss:

„Aber ich sage dir an, und beschliesz' im Herzen die

Drohung“.

In accordance with the preceding quotation I conceive „thumō“ as „with stress“, „in a raised voice“, „with emphasis“.

My rendering:

„But hearken now; sincerely do I warn“.

In the beginning of the eighteenth song of the Iliad, when the news of Patroklos' death has reached Achilles, he quite loses his senses, and „with bothhands he took dark dust and poured it over his head and defiled his comely face, and on his fragrant doublet black ashes fell . And himself in the dust lay mighty and mightily fallen, and with his own hands tore and marred his hair“ . (Myers).

This is one of the numerous passages in Homer, which show us life having what we might call nowadays a quite eastern colour. And eastern it is likewise, that the king is not left to do his mourning himself; everybody cries and wails with him. The maidens, that Achilles and Patroklos had made prisoners of war, „sobbed and cried noisily“ (vv. 28-29). Patroklos may have been as kind a person as imaginable and extremely well liked by everyone; it is quite clear, that the spectacle, Homer presents to us, is not that of a really spontaneous mourning, but the general loud wailing, paid for or enforced, always accompanying death in the East.

Translators have not quite realized this, as the following renderings show:

Il. 18, 28-29:

„Dmōai d' has Achilleus lōissato Patroklos te
„thumon akēkemenai megal' iachon“.

Ray:

„And the handmaids, the thralls that Achilles erewhile and
Patroklos had won,

„Shrieked loudly in anguish of spirit“.

Myers: „Cried aloud in the grief of their hearts“.

Gertz: „Skreg af Bedrøvelse højt“.

Qstbye: „Jamret sig højt med fortvilede skrik“.

Johansson: Klagade öfverljudt“.

Leconte de Lisle: „Hurtaient violemment, affligées dans
„leurs coeurs“.

Vosmaer: „Uitten haar jammergeklaag, luid schreeuwend“.

v.d.Weerd: „Hieven --- een luid geschreeuw aan, vol droef-
„heid in 't hart“.

Voss:

„Mägde zugleich, die Achilles erbeutete, und Patroklos,
„Laut mit bekümmelter Seel' aufschrien sie“.

Konstantinidou: „Me lupōmenēn kardian ōlōluxan megalōs.

My rendering:

„The thralling women, prisoners of war,
„Sent piercing screams against the sky“.

The verb „akachizō“ is generally understood as „to grieve“; but probably the fundamental meaning is „to be oppressed, benauwd“, as the Dutch say; comp. „ach!“, „ak!“, as an expression of sorrow, „aah!“ (short, Danish) as an expression of disgust, but „aah!“ (long, Danish) as expression of relief. The words „thumon akēkemenai megal' iachon“, then, are not very much different from „paxthumadon okrioōnto“.

In Il. 21 we are told about a minor combat between Athena and Ares, during which the last mentioned is hit with a very heavy stone at the neck and tumbles down in all his appalling length. And then we hear:

Il. 21. 416-17:

„Ton d'age cheiros helousa Dios thugatēr Aphroditē
„pukna mala stenachonta; mogis d' esageireto thumon“.

Way:

„But the daughter of Zeus, Aphrodite, led him thence by the
hand,
Groaning and groaning again, scarce rallying life to stand.“

Myers:

„Him did Aphrodite, daughter of Zeus, take by the hand and
„lead away, groaning continually, for scarce gathered he
„his spirit back again“.

A.T.Murray:

„Him then the daughter of Zeus, Aphrodite, took by the hand,
„and sought to lead away, as he uttered many a moan, and
„hardly could he gather back to him his spirit“.

Gertz:

„Ham Afrodite, hin Datter af Zeus, tog ved Haand og ham
førte
„Bort, mens han stønnede svært, og med Nød kom han atter
til Samling“.

Østbye:

„Dog, nu tok Afrodite, hin datter av Zeus, ham ved haanden.
„Tidt maatte krigsguden stønne av kval og sanset sig neppe“.

Johansson:

„Förde daa dottern af Zeus, Afrodite, honom vid handen
„Undan, som pustade tungt, och med möda sig sapsade ater“.

Leconte de Lisle:

„Et voici qu'Aphrodite, la fille de Zeus, conduisait par la
„main, hors de la melee, Ares respirant a peine et recueil-
„lant ses esprits“.

Vos maey:

„Doch Aphrodite de dochter van Zeus aan de hand hem
geleidend
„Voerde den hygende heen; en met moeite herkreeg hy den
adem“.

v.d.Weerd:

„Toen nam Aphrodite, de dochter van Zeus, hem by de hand en
„voerde hem, terwyl hy onafgebroken steende, heen: en met
„moeite herkreeg hy allengs het bewustzyn“.

Voss:

„Ihn dann führt' an der Hand die Tochter Zeus' Aphrodite,
„Ares, der schnell aufstöhnt'; und kaum ihm kehrte der Atem“.

Konstantinidou:

„Ton de Arēn suchnostenazonta labousa ek tēs cheiros ödōgei
„auton hē thugatēr tou Dios Aphroditē“.

My rendering:

„The Zeus-borne Aphrodite led him thence.

„He gasped and groaned and scarce recovered breath“.

If the translators had been so lucky to have had two ribs broken by a kick of a horse, they would know exactly, what was the case with Ares. His inspiratory muscles were for some moments quite paralyzed. He was unable to take his breath and, endeavouring it, only produced a moan.

Another encounter is that between Ajax and Hektor described in Il.14.402-39 and finished in 15.239 ff. Hektor is hit by a stone and falls to the ground. His men carry him out of the battle:

Il.14.432:

„Hoi tōge proti astu pheron barea stenachonta“.

Way: „Groaning and groaning again“.

Lang: „Heavily moaning“.

A.T.Murray the same.

Gertz: „Medens tungt han sukked“.

Østbye: „Den stønnende“.

Johansson: „Som pustade tungt“.

Leconte de Lisle: „poussant des gémissements“.

Vosmaer: „Zwaar steunende“.

v.d.Weerd: „Zwaar stenend (van pyn)“.

Voss: „Den schwer aufstöhnenden“.

Konstantinidou: „Barustenazonta“.

My rendering:

„And homeward travelled he with heavy moans“.

Of Sarpedon we are told, that he lost consciousness, when Pelagon pulled out the spear from his leg:

Il.5.696-98:

„Ton d' elipe psuchē, kata d' ophthalmōn kechut' achlus:

„autis d' ampnunthē, peri de pnoiē Boreao

„zogrei epipneiousa kakōs kekaphēota thumon“.

Way:

„Then fainted his spirit; his failing eyes with a mist

grew dim.

„Howbeit again he revived when the North-wind's cool fresh

breath

„Fanned him and quickened his soul as swooned at the gates
of death“.

Leaf:

„Then breathed he again, and the breath of the north-wind
„blew round about him and brought him to life from the
„grievous swoon of his soul“.

„Peri“ is here taken as a preposi-
tion, whereas it is an adverb, meaning „very much“ or
„more“ and has to be connected with „zögrei“.

A.T. Murray:

„Howbeit he revived, and the breath of the North Wind as
„it blew upon him made him to live again after in griev-
„ous wise he had breathed forth his spirit“.

Gertz:

„Han faldt i Afmagt, og over hans Øjne sig sanked en
Taage;
„Dog kom han atter til Aande; en Nordvind, hvis Pust ham
omvifted,
„Genvakte Livet hos ham, som var nær ved at udaande
Sjælen“.

Østbye:

„Sans og samling forlot ham, og dødstaaken slørte hans
øjne.
„Dog han aandet omsider igen, og et vindpust fra norden
„vakte tillive paany i hans bryst den sluknende
livsgnist“.

Johansson:

„Honom daa sansen förlät, och natt sig göt kring hans
ögon;
„dock han kom sig igen, ty den rundtom spelande nordans
„fläkt uppfriskade aater det matt arbetande lifvet“.

Leconte de Lisle:

„Et son ame defaillit et une nuee epaisse couvrit ses
„yeux. Mais le souffle de Boreas le ranima, et il resai-
„sit son ame qui s'évanouissait“.

Vosmaer:

„Toen ontzonk hem de adem en duister bedekte zyn oogleen;
„Doch weer aamde hy op, en de koelende wind van het
Noorden
„Over hem wuivende, schonk weer kracht aan den hygenden
boezem“.

V. d. Weerd:

„Doch toen verliet hem het bewustzyn en een nevel ver-
„sprydde zich over zyn oogen; toch ademde hy weer op en
„de adem van Boreas, koel hem toewuivend, schonk weer
„leven aan den jammerlyk aamechtige“.

Voss:

„Und ihn verliesz sein Geist, und Nacht umzog ihm die
Augen.“

„Doch nun atmet' er auf, und kühlende Hauche des
Nordwinds

„Wehten umher Erfrischung dem matt arbeitenden Leben“.

My rendering:

„He went unconscious; gloom beset his eyes.“

„But he recovered, and the North-wind's whiffs

„Fresh fanning soon improved his ailing breath“.

„Peri-zögrei“ = „improved“.

In two cases (Il.4.524 and 13.854)
we hear of mortally wounded warriors, that they were
„thumon apopneiön“, which means simply „expiring“. The
expression is so simple and direct, that it could have
been taken from a text-book in physiology. The transla-
tors, however, are not all so direct:

Way: „Gasping his spirit forth“.

Leaf: „Gasping out his soul“.

Lang: „Breathed away his soul“.

A. T. Murray: „Gasping out his life“.

Geritz: „Mens han udaanded sin Livskraft“.
and

„Aandede Livet han ud“.

Østbye: „Mens livets svindende aandepust vek“.

and

„aandet han ut“.

Johansson: „Flaasande ut sin ande“.

and

„Flaasande ut sitt lif“.

Leconte de Lisle: „Respirant a peine“.

and

„Rendant l'ame“.

Vosmaer:

„Terwyl hy den adem uitblies“..

and

„Den adem uitblazend“..

Voss:

„Atemlos hinschlummernd“..

and

„Matt den Geist ausatmend“..

Konstantinidou:

„Enō exepsucheī“..

and

„Exepneen“..

Quite the same is expressed in other words in Il.20.493, where we hear of Hippodamas :
„Autar ho thumon aisthe kai *erugen“.. The translations present the picture, we are already acquainted with and shall therefore not be dealt with.

In another case we see the grim Achilles thrusting his sword into the abdomen of poor Troos, so that the liver comes out and the black blood fills his lap („kolpos“, not his bosom, as some translators say, sublimely ignoring anatomy and physics), and it becomes dark to his eyes,

Il.20.472:

„Thumou deuomenon“..

Wey: „As fainted his spirit“..

Myers: „As he swooned“..

Gertz: „Medens hans Livskraft svandt“..

Johansson: „Hvilken nu lifvet förlät“..

Vosmaer: „Stokte zyn adem“..

v.d. Weerd: „En dierf hy het leven“..

Voss: „Weil ohnmächtig er sank“..

Konstantinidou: „Exepsuchēsen“..

My rendering:

„As breathing stopped“..

Very similar words we find in the passage, in which we see Agamemnon slaughtering two sheep, cutting their throats:

Il. 3. 293-94:

„Kai tous men katethēken epi chthonos aspairontas,
„thumou deuomenous“.

Way:

„And he laid them down on the ground, and forth did the
life-tide pass;
„As they quivered and gasped“.

Leaf:

„Them he laid gasping upon the ground, failing of breath“.

Gertz:

„---- Paa Jorden han lagde dem ned, og de sprälled,
„Sköndt de jo manglede Liv“.

Østbye:

„---- Og la de sprällende kropper paa jorden.
„Livet var sluknet i hast“.

Johannsson:

„Ned paa marken han lagde dem se'n, som spratlade ännu,
„lifsberöfvade dock“.

Leconte de Lisle:

„Et il les jeta palpitants sur la terre et rendant l'ame“.

Vosmaer:

„En hy legde ze lillende neer op de aarde,
„Slakend den adem“.

v. d. Weerd:

„En legde ze stuiptrekkend neer op de aarde, het leven der-
„vend“.

Voss:

„Beide legt' er nunmehr, die zappelnden, nieder im Staube,
„Matt aushauchend den Geist“.

Konstantinidou:

„Tous hopoious aphēke sparazontas epanō eis tēn gēn kai apo-
„thnēskontas“.

My rendering:

„He flung them twitching down upon the ground.
„For breath they struggled“.

Even gods may sometimes experience aw-
ful things, as we see in several places in Homer and as HeP
phaistos tells us, remembering the happening from olden days,
when the angry Zeus grasped him at the leg and hurled him

down to the earth. „I sailed all day“, he tells, „and the sun was setting, when I harboured in Lemnos, fairly out of breath“:

Il.1.593:

„---- Oligos d' eti thumos enēen“.

Way: „Scant breath in my fainting breast yet clung“.

Leaf: „And little life was in me“.

Gertz: „Af Liv jeg endnu kun ejede lidet“.

Ostergaard, Ostbye, Johansson Leconte de Lisle the same“.

Vosmaer: „Ik behield maar nauwlyks den adem“.

v.d. Weerd: „En weinig levenskracht was er meer in my“.

Voss: „Und atmete kaum noch Leben“.

Konstantinidou: „Oligē de pnoē mou emene pleon“.

My rendering:

„Quite out of breath“.

Again we find our word in the very dramatic scene of the fight between Achilles and the river-god Scamandros. The raging waves are violently attacking the hero, trying to drown him. The water splashes around him, and

Il.21.269-70:

„Tossaki min mega kuma diipeteos potamoio

„plaz' ōmous kathuperthen: ho d' hupsose possin epēda,

„thumō aniazōn“.

Way:

„So often the mighty surge of the heaven-descended River

„Dashed down from above on his shoulders. High with his

feet did he leap“

„Chafing in anguish“.

That leaping is, however, absolutely impossible, and the wise and experienced Homer would never be able to write such things. As anybody knows, who has ever on foot crossed a furious, swollen river, Achilles did not leep. A man, submerged to his shoulders in a wild, swollen river, cannot leap, and if he tried it, he would immediately be swept away. And not a moment Achilles is in doubt about that, but he suddenly realizes the necessity of keeping his mouth and nose clear of the water, that threatens to suffocate him.

Neither was Achilles „chafing in anguish“. Even a very ordinary man would not be that; much the less an Achilles. By such occasions one fights for one's life, but

the experienced knows, that there is an absolute absence of fear. The earnest of the situation does simply not allow that sort of luxuries. It craves every effort from the man to save his own life.

About „kathuperthe“, see my paper on that word.

Mvers:

„Then would a great wave of the heaven-sprung River beat upon his shoulders from above, and he sprang upward with his feet, sore vexed at heart“.

A. T. Murray:

„So often would the great flood of the heaven-fed River beat upon his shoulders from above; and he would spring on high with his feet in vexation of spirit“.

Gertz:

„Slog ham den regnopsvulmede Flods höjststigende Bølger stadig ned over Skuldre; höjt op da paa Fødderne, fyldt af Dödsangst han sprang“.

No doubt, the man, that can write about the waves of a swollen river in those terms, has never seen one.

Østbye:

„Styrtet den skyfaldne elv med höit cptaarnede bølger over hans skuldre; da spændte han til med foten og hoppet höit i sin angst“.

How can a Norwegian write something like that? Are there no rivers in Norway?

Johansson:

„Slog det mäktiga svallet i Zeusuppspringande strömmen städse hans axlar; men högt med fötterna hoppade hjelten, aangestfull i sin själ“.

It is not really the picture of a hero („hjelta“), this man, who is „aangestfull i sin själ“, and who „hoppar högt paa fötterna“.

Leconte de Lisle:

„Autant de fois l'eau du fleuve divin se déroulait par-dessus ses épaules. Et, triste dans son coeur, il bondissait vers les hauteurs“.

Vosmaer:

„Even zoo vaak ook stortte de Zeus ontsprotene stroomgod

„Over zyn schouders den vloed met geweld. Dan hief ^{hy} zyn
voeten

„Gansch mistroostig van ziel“.

v.d. Weerd:

„Even zoo vaak sloegen de geweldige golven van den door
„Zeus' regen gevoeden stroom van boven hem over de schou-
„ders. Dan sprong hy telkens snel omhoog, met doodsangst
„in 't hart“.

Voss:

„Naht' ihm sofort das Gewoge des himmelentsprossenen Stromes
„Hoch die Schultern umspülend. Dann sprang er empor mit den
Füßen,
„Unmutsvoll in der Seel'“.

In all these translations the end,
the „thumou aniazōn“ makes Achilles quite ridiculous and is
thus misunderstood. It means simply „hindered in his breath“.

My rendering:

„So often did a load of water splash
„Around his shoulders. High he stretched himself
„To snatch a breath“.

About „pēdať, see appendix 2.

Absolutely the same expression we
meet, when we are told of the death of Eurumachos, smitten
in his liver by one of Odysseus' arrows:

Od. 22.86-87:

„--- Ho de chtona tupte metōpō
„thumō aniazōn“.

Way:

„With his fore-head he smiteth the ground
„In his anguish of spirit“.

Butcher-Lang:

„And in his agony he smote the ground with his brow“.

Caulfield:

„Fell in a heap face downwards and struck the earth with
his forehead“.

A.T. Murray:

„With his brow he beat the earth in agony of soul“.

Gertz:

„--- Mod Gulvet slog han sin Pande
„Martret af Kval i sit Sind“.

Östergaard:

„---- Da slog han i Dödskamp sin Pande
„Ned mod Jorden“.

Gärberg:

„---- I fälsleg angest han hov'det
„tungt imot jordgulvet slo“.

Lagerlöf:

„---- Medaⁿ själf han slog pannan mot jorden
„under sitt gräsliga kval“.

Vosmaer:

„---- Dan sloeg hy met 't hoofd op den zaalvloer,
„Angstig te moe“.

v.d. Weerd:

„Toen sloeg hy met het voorhoofd tegen den grond, met doods-
„angst in 't hart“.

Leconte de Lisle:

„Et en gemissant, et il frappa au front la terre“.

Berard:

„Le front frappa le sol; le souffle devint rauque“.

Voss:

„Und schlug mit der Stirne den Boden
„In der entsetzlichen Angst“.

Trendelenburg:

„---- Mit der Stirn er schlägt auf den Boden,
„Wälzt sich vor Schmerz und Angst“.

Rüter:

„Er schlug in seinem Schmerz mit dem Kopf auf den Estrich“.

Polula:

„---- Eis tēn gē to metōpo tou ektupa,
„odunēn eiche s' tēn psuchē“.

My rendering:

„---- Upon his face he fell
„and ruckled“.

That anger may put a man out of breath
is known to everybody, and the following quotation shows us
Menelaos in a fit of anger:

Il.23.566-67:

„Toisi de kai Menelaos anistato, thumon akeuōn,
„Antilocho amoton kecholōmenos“.

Way:

„But lo, in their midst Menelaus with heart sore vexed doth
stand

„With Antilochus grievously wroth“.

Myers:

„But Menelaos also arose among them, sore at heart, anger-
ed exceedingly against Antilochos“.

A. T. Murray:

„Then among them uprose also Menelaus, sore vexed at heart,
„furiously wroth at Antilochus“.

Gertz:

„Men Menelaos nu rejste sig blandt dem, harmfuld i Hjertet;
„Frygtelig vred han var paa Antilochos“.

Østbye:

„Men i forbitrelse reiste sig nu Menelaos i kredsen;
„ti mod Antilochos raste han vildt“.

Johansson:

„Blandt dem reste sig daa Menelaos, förtrutan till sinnes,
„häftigt förgrymmad uppaa Antilochos“.

Leconte de Lisle:

„Et Menelaos se leva au milieu de tous, triste et violem-
ment irrite contre Antilokhos“.

Vosmaer:

„Maar toen rees in hun midden, bedroefd van gemoed,
Menelaos
„Vol van geweldigen toorn op Antilochos“.

Voss:

„Jetzo stand Menelaos empor, unmutigen Herzens,
„Zürnend mit Ungestüm dem Antilochos“.

My rendering:

„With anger panting 'gainst Antilochos
„Now Menelaos rose“.

The same words occur in a speech of
Thetys, referring to the desolate Achilles:

Il. 18. 461:

„--- Ho de keitai epi chtoni thumon acheuōn“.

Way:

„On the earth is he lying with anguish stricken through“.

Myers:

„And my son lieth on the earth with anguish in his soul“.

Gertz:

„Han selv med Hjertesorg ligger paa Jorden“.

Østbye:

„Selv ligger han nu paa jorden i tungsind“.

Johansson:

„Men själf han vaandfull ligger paa marken“.

Leconte de Lisle:

„Et il gemit, couche sur la terre“.

Vosmaer:

„Hy zelf ligt zuchtend ter aarde“.

v.d. Waard:

„En hy zelf ligt nu, het harte vol droefheid, ter neer op
„de aarde“.

Voss:

„Und er liegt auf der Erd', unmutigen Herzen“.

My rendering:

„---- And moaning lies he on the ground“.

A third case of somebody panting with anger is one, in which Homer, - as also elsewhere - depicts Ares as a coward, whose bombast and courage disappear, whenever his personal safety is endangered. The fact of being really wounded has filled him with horror, and he reaches Olympos after his base flight from mortal Diomedes in a state of exhaustion and rage, and there
Il.5.869:

„Par de Dii Kroniōni kathezeto, thumon acheuōn“.

Way: „And in anguish of soul sat down,----“.

Leaf: „With grief at heart“.

Gertz: „Med Harme i Sindet“.

Østbye: „Med kval i sit hjerte“.

Johansson: „I hjertat bedröfvat“.

Vosmaer: „In het harte bekommerd“.

Voss: „Trauriges Herzens“.

My rendering:

„Where panting he sat down with Zeus“.

Again we find Menelaos excited, this time with disgust: The Achaian heroes, in place of all leaping to their feet to accept the defiance of Hektor, keep still and passive, and after some time Menelaos rises to scold them for their cowardice:

Il.7.94-95:

„Opse de dē Menelaos anistato kai meteeipen,
„neikei oneidizōn, mega de stenachizeto thumō“.

Way:

„But after a long time rose Menelaos, and bitterly chode
„Reproaching the heroes, while groaned his spirit beneath
its load“.

Leaf:

„But at the last stood up Menelaos and spake amid them and
„chiding upbraided them, and groaned deep at heart“.

A. T. Murray:

„Howbeit at length Menelaos arose among them and spake,
„chiding them with words of reviling, and deeply did he
„groan at heart“.

Gertz:

„Sent først stod Menelaos da op og talte iblandt dem;
„Haanende skændte han paa dem, og svært han sukked fra
Hjertet“.

Østbye:

„Reiste sig da Menelaos tilsidst og talte iblandt dem.
„Haanende lød hans harmfyldte ord, mens han tungt maatte
sukke“.

Leconte de Lisle: „Soupirant profondement“.

Vosmaer:

„Eindelyk rees Menelaos; met bitterenasmaad hun verwykend
„Sprak hy hun toe, en zyn hart gaf lucht aan de zware
verzuchting“.

v. d. Weerd: „Terwyl hy zwaar zuchtte“.

Voss: „Und schwer erzeufzt' er im Herzen“.

Konstantinidou: „Baustenazōn“.

My rendering:

„At last then Menelaos rose and spoke
„And chid them, panting strongly with disgust“.

In Od. 14. 169-70 Eumaios says:

„--- E* gar thumos eni stēthessin emoisin
„achnutai, hoppote tis mnēsē kednoio anaktos“.

Way:

„For keen as a stab to the heart in my bosom cometh the
word,
„Whensoe'er one nameth the lost, my dear-loved lord“.

Caulfield:

„--- For my heart aches sorely whenever.
„Anyone mentions the name of the master I mourn for and
honour“.

Nutcher-Lang:

„For surely my heart within me is sorrowful whenever any man
„puts me in mind of my true lord“.

A. T. Murray:

„The heart in my breast is grieved, whenever ---- “.

Gertz:

„ ---- Thi dybt i Barmen mit Hjerte
„Fines af Sorg, (naar man taler til mig om ---- “.

Garborg: „Sorg meg tyngjer, (naar ---- “.

Lagerlöf: „Mitt hjärta i bröstet vaandas i smärta, (när ---- “.

Vosmaer:

„ ---- Want heftig beweegt zich myn boezem
„Hier in de borst, (als een mensch my gewaagt van myn
zorgzamen meester“.

Voss:

„ ---- Denn meine Seele durchdringet
„Schmerz, (wann einer mich nur an den besten König erinnert“.

Trendelenburg:

„ ---- Zu stark wirds Herz mir im Busen erregt
„Immer, (so oft ich denk des teuersten aller Gebieter“.

Rüter:

„Mein Herz ist bekümmert, (wenn jemand des trefflichen Herr-
„schers gedenkt“.

Polula:

„ ---- Epeidē mou schizetai hē kardia“.

My rendering:

„ ---- I can't help sobbing any time
„That people mention him, (my cherished lord“.

The same words Homer uses, (when he shows
us the three wounded kings, (Agamemnon, (Odysseus and Diome-
des, (coming along, (leaning upon their lances:

Il. 14. 38-39:

„ ---- Achnuto de sphin
„thumos eni stēthessin“.

Way: „And their hearts were sore in their breasts“.

A. T. Murray: „Grieved were the hearts in their breasts“.

Gertz: „Og Sorg dem knugede Hjertet i Brystet“.

Østbye: „Og kummerfuldt banket hjertet“.

Johansson: „Hjärtat i bröstet ---- var af bekymmer beklämdt“.

Vosmaer: „Smartvol was hun het harte geroerd in de borst“.

v. d. Waerd: „Grievende smart vervulde hun 't gemoed in de
„borst“.

Voss:

„Von Betrübnis schwoll in den Busen ihr Herz“.

Konstantinidou:

„Ethlibeto de entos tōn hē kardia“.

The three kings were suffering and could hardly walk. I do not think, they were crying from desperation as old wives. Every movement was painful and made their respiration irregular and noisy.

My rendering:

„With painful groans“.

That toil and exertions affect the breath, is no news, and we find a couple of suchlike instances in Homer.

Il. 17. 742-45:

„Hoi d' hōsth' hēmionoi, krateron menos amphibalontes,
„helkōs' ex oreōn, kata paipaloessan atarpon,
„ē dokon, ēe doru mega nēion: En de te thumos
„teireth' homou kamatō te kai hidrō speudontessin“.

Way:

„But the heroes, as mules that bend to the labour their
sinewy might,
„As adown a rugged track they hale from the mountains height
„A beam or a huge ship-timber, and spent are their spirits
the while,
„As onward the press, with the sweat of their labour, the
strain of their toil“.

Myers:

„As mules that throw their great strength into the draught
„and drag out of the mountain down a rugged track some beam
„or huge ship-timber, and their hearts as they strive are
„spent with toil and sweat“.

A. T. Murray:

„But as mules that, putting forth on either side their great
„strength, drag forth ---, and within them their hearts as
„they strive are distressed with toil alike and sweat“.

Gertz:

„Ligesom Muldyr, idet de anspänder al deres Styrke
„Voldsomt, fra Fjæld ad den knudrede Sti nedsläber en
Bjälke
„Eller en Træstamme stor til Skibsbygst, og Hjertet i
Erystet

„Paa den forpines af Möje og Sved, mens de slider med Iver“.

Qstbye:

„Som naa af ytterste evne et spand av kräftige muldyr
„trækker med möie paa ubanet sti fra fjeldet en bjelke
„eller den mägtige kjöl til et skib. Da hamrer i brystet
„hjertet av træthed og sved, mens de lægger sig ivrig i
saaget“.

Johansson:

„Liksom mulornas span, utrustat med händiga krafter,
„ofvan ifraan bergshöjden utför den stalpiga stigen
„släpar en stor stock eller en skeppsbjelke; och hjärtat
„qväljas i dessa, som sträfva framaat, af svett och af
mödor“.

Leconte de Lisle:

„Comme des mulets vigoureux, se hatant, malgre le travail et
„la sueur, traintent par l'apre chemin d'une montagne, soit
„une poutre, soit un mat“.

Vogmaer:

„Zoo als een tweespan muilen, met duchtige krachten zich
werend
„Langs een gekronkelden we; eenen balk van de hoogte der
bergen
„Sleept of een wichtigen boom voor den scheepsbouw dienend.
De harten
„Worden den zwoegenden dieren gedrukt door het zweet en den
arbeid“.

v. d. Weerd:

„---- En van binnen zwoegt hun het hart door vermoeidheid
„en zweet“.

Voss:

„---- Aber ihr Herz wird müde zugleich von Arbeit und
Schweiss den Angestregten“.

My rendering:

„But they -- like mules, that pull a mighty beam
„For house or ship with stubborn strength, along
„The rugged mountain-path with speed, in spite
„Of panting lungs and weariness and sweat“.

A couple of strong oxen, pulling the
plough, are designed in

Il. 13. 704:

„Ison thumon echonte titaineton“.

Way:

„With equal spirit are drawing“.

Lang: „With equal heart strain at“.

A. T. Murray: „With one accord strain at“.

Gertz: „Trækker med lige Iver“.

Johansson: „Med enigt mod ---- draga“.

Leconte de Lisle: „Trainent ensemble, d'un souffle egal“.

Vosmaer: „Eender van aard voottrekken“.

v. d. Weerd: „Eendrachtig van zin ---- voottrekken“.

Voss: „Und gleich an Mute, daherziehn“.

Konstantinidou: „Isën dunamin echontes, surousi“.

My rendering:

„They pull with quiet breath“.

The „d'un souffle egal“ of Leconte de Lisle is splendid.

The opposite of „isos“ was the breath of Odysseus after his fight with the sea in front of the island of king Alkinoos:

Od. 7.283:

„Ek d' epesôn thumêgereôn“.

Way:

„And I reeled forth there, and for breath sank down“.

Butcher-Lang:

„And as I came out, I sank down, gathering to me my spirit“.

Caulfield:

„There did I stumble out from the water, collecting my senses“.

Murray:

„Forth then I staggered, and sank down, gasping for breath“.

Gertz: „Der kom jeg op og samlede min Livskraft“.

Østergaard: „Kastet paa Land, jeg samlede min Kraft“.

Garborg: „Upp daa vann eg og samla meg fekk“.

Lagerlöf: „Länge paa stranden jag flämtande laag“.

Vosmaer: „Ademloos zonk ik neer op den grond“.

v. d. Weerd: „Daar zonk ik neer op den grond er verzamelend
„allengs myn krachten“.

Leconte de Lisle: „Et je raffermis mon esprit“.

Berard: „J'y tombai, defaillant“.

Voss: „Und ich sank ohnmächtig ans Land“.

Büter: „Ohnmächtig sank ich am Lande nieder“.

Polula: „Epesa psuchopianontas“.

My rendering:

„I tumbled breathless down“.

Od. 10.78:

„Teireto d' andrōn thumos hup' eiresiēs alegeinēs“.

Way:

„And our spirits grew weary and sore with vainly toiling
in rowing“.

Caulfield:

„Also the heart of my men, with toilsome rowing was
broken“.

Gertz:

„Modet hos Folkene sank, da vi nu ----

„Maatte męjsommelig rø“.

Garborg:

„Modet hjae sveinarne seig, daa dei no laut slite og rø
att“.

Leconte de Lisle:

„Et l'ame de mes compagnons etait accablee par la fa-
tigue cruelle des avirons“.

Berard:

„Mes gens n'avaient plus de courage a peiner sur la rame“.

Vosmaer:

„'t Hart ontzonk aan de mannen by 't moeizame werk op de
roeibank“.

Voss:

Aber den Männern entschwand das Herz am ermüdenden
Ruder“.

Rüter:

„Den Gefährten schwand der Mut vom mühsamen Rudern“.

Polula:

„K' hoi andres holoi edeiliazan bareia lamnokopontas“.

My rendering:

„The rowers lost their breath with endless toil“.

Twice we find the words „thumos pa-
tassen“. The same verb is used of the strongly beating
heart in Il. 14.282, where a coward, awaiting the foe, is
depicted. In the two passages, however, now to be
mentioned, it is used of the „thumos“: So we hear of the
eager car-drivers in a race:

Il. 23.370-71:

„ ---- Patasse de thumos hekastou,

„nikēs hiemenōn“.

Way:

„ ---- And with yearning for victory

„Throbbled each man's heart“.

The other translators say about the same.

The situation is, however, one, that will probably work much more upon the respiration than upon the heart. The drivers were breathless with eagerness and excitement.

My rendering:

„--- With panting breath
„They yearned to win“.

In the second case Hektor is going to face Ajax in a duel:

Il.7.216:

„Hektori d' autō thumos eni stēthessi patassen“.

Way:

„Yea, the heart in the breast of Hector himself beat fast
and hard“.

Other translators the same.

Even („autō“) Hektor was not unmoved, but he would not have been Hektor, if he had been hampered with palpitations.

My rendering:

„And even Hektor's breath was not as else“.

As has already been mentioned, there are also situations, in which the respiration is checked, and such cases are several times pictured in the Odussey:

Od.23.100-01:

„Ou men k' allē g' hōde gunē tethlēōti thumō
„Andros aphestaiē“.

Way:

„None other woman on earth would have hardened her heart as
thou

„To stand from her husband aloof“.

Lang and A.T.Murray the same.

Caulfield:

„No other woman than thou, with such unnatural coolness,
„Would keep away from her husband“.

Gertz:

„Ej vist ellers en Kvinde saadan med ubøjeligt Hjerte
„Fjernt kunde staa fra sin Mand“.

Garborg:

„Ellers vel aldri eit viv kunde yver seg vinne til so seg
„burte fraa mann' sin aa halde“.

Lagerlöf:

„Aldrig en annan kvinna än du skulle kunna ha hjärta
„att fraan sin make sig draga tilbaks“.

Leconte de Lisle:

„Il n'est aucune autre femme qui puisse, avec un coeur in-
„ébranlable, rester ainsi loin d'un mari“.

Berard:

„Fut-il jamais un coeur de femme aussi ferme? ----“.

Vosmaer:

„Waarlyk, een andere vrouw zou 't niet zoo kunnen verdra -
gen

„Ver van haar gade te zitten“.

v.d. Weerd:

„ ---- Zou niet zoo (als gy), met halsstarrig gemoed ----“.

Voss and Trendelenburg the same.

Rüter: „ ---- Hielte sich so hartnäckig“.

Polula:

„Poi allë gunë tha 'mene me tosen aponia
„anamer' ap' ton andra tës“.

Literally „tetlëoti thumö“ means
„with steady breath“, „unmoved“.

My rendering:

„Another woman would have thrown herself
„Apanting to her husband's breast“.

Very ofte the stopping of breathing
is used as a symptom of astonishment, as we say „I stood
with open mouth“ or „I was speechless“, or the Dutch
„There I was with my mouth full of teeth“. So, when Fene-
lope, confronted with Odysseus, but still in doubt, says
to Telemachos in

Od. 23.105:

„Teknon emon, thumos moi eni stëthessi tethëpen“.

Way:

„My child, mine heart in my breast is sorely amazed this
day“.

Caulfield:

„Patience, my son, for the heart in my breast is
bewildered and doubtful“.

Butcher-Lang: „ ---- My mind is amazed within me“.

A.T. Murray: „The heart in my breast is lost in wonder“.

Gertz: „Mit Hjerte er helt af Forundring bedövet“.

Garborg: „Hjarta i barm er heilt meg av undring forteke“.

Lagerlöf: „Uti bröstet, ----, jag känner min själ som
bedöfvad“.

Leconte de Lisle: „Mon ame est stupefaite dans ma
poitrine“.

Vosmaer:

„Myn gemoed is gansch van verbazing bevangen“.

v. d. Weerd:

„'t Gemoed in myn borst is stom van verbazing“.

Voss:

„Mein Geist ist ganz in Erstaunen verloren“.

Trendelenburg:

„Starr vor Staunen, mein Sohn, ist mir das Herz im Busen“.

Rüter:

„Das Herz in der Brust ist mir wie betäubt“.

Polula:

„Eis tošēn epese to pneuma mou aporian“... !!!

My rendering:

„My son, I cannot breathe, so struck I am“.

Other instances of this sort are these:

Od. 4.63 = 10.63:

„Hoi d' an^a thumon ethambeon“.

Od. 6.166:

„Keino idōn etethēpea thumō“.

Od. 8.265:

„Thaumaze de thumō“.

In the beginning of this paper it was pointed out, that the atmosphere was looked upon as the medium, through which the gods worked upon the mind of man. We are now going to bring forward some quotations, showing this:

Apollo, hearing the prayer of Glaucos,

Il. 16.529:

„menos embale thumō“.

Way: „And his spirit with sudden might he thrilled“.

Lang: „And put courage into his heart“.

Gertz: „Og Mod i Hjertet han göd ham“.

Østbye: „Og pustet mod i hans bringe“.

It is interesting, that this writer says „pustet“. If Apollo really „blows“ the strength in -to his „bringe“, there is but one way. It must pass through the nose and enter into the lungs.

Johansson:

„Och mot inlöst i hans sinne“.

Leconte de Lisle: „Et la force lui fut rendue“.

Vosmaer: „Vervulde zyn harte met strydskracht“.

v.d.Weerd: „En stortte hem strydkracht in 't hart“.

Voss: „ Und haucht' ihm Mut in die Seele“.

Note the word „hauchte“! But, how can one „in die Seele hauchen“? The „embale“ suggests an opening, through which the „menos“ was put in, and that opening can only be the nose (and mouth). The literal translation then is: „He threw strength into the air, which Glaucos was going to inspire“, and we might render: „filled him with force“.

About the result we are informed in v. 530: „Glaucos felt it in his lungs („phrenes“) and rejoiced“.

Whishing to make Patroklos temporarily victorious, Zeus in

Il.16.656

„Hectori de protistō analkida thumon enēken“.

Way:

„Therefore with faintness of spirit he first thrilled

Hector's breast“.

Lang:

„And in Hector first he put a weakling heart“.

A.T.Murray:

„In Hector first of all he roused cowardly rout“.

Gertz:

„Hektor han först og fremmest nu Modløshed indgød“.

This „först og fremmest“ and the corresponding words with the other translators ^{are} unbearable. „Prōtistos“ means the „leader“, the „preeminent“, „their best man“.

Østbye:

„Först lod han Hektor bli lammet av skräk i det modige hjerte“.

Johansson:

„Först i Hektors själ daa modlös fruktan han väkte“.

Leconte de Lisle

„Et c'est pourquoi il amollit le courage de Hektor“.

Vosmaer:

„Hektor stortte hy eerst onmanlyke vrees in den boezem“.

v.d.Weerd:

„By Hector dan 't allereerst wekte hy een krachtverlammende „paniek“.

Voss:

„Hektorn sandt' er zuerst unmutige Furcht in die Seele“.

Konstantinidou:

„Eis ton Hektora enebalen anandron psuchēn“.

Literally translated the passage would read: „He sent a cowardly breath into Hektor“, and we might render:

„Their leader, Hektor, he infused alarm“.

It seems probable, or more than so, that the destructive breath came from Zeus' own mouth.

For comparison we may quote a couple of passages from the Bible:

Genesis.2.7: „And the Lord God formed man of the
„dust of the ground and breathed into
„his nostrils the breath of life; and
„man became a living soul“.

Psalms 104.30: „By the word of the Lord were the hea-
„vens made; and all the host of them by
„the breath of his mouth“.

Ev. Joh. 20.22: „(Jesus appears among his disciples,
„blows upon them and says:) „Labete
„pneuma hagion; an tinon aphete tas ha-
„martias, apheontai autois: an tinon
„kratete, kekratontai“.

After the death of Patroklos Zeus addresses the horses of Achilles. They have to run well and bring Automedon safe to the ships. Zeus says in

Il.17.451:

„Sphoin d' en dounessi balō menos ēd' eni thumō“.

Way:

„But with might will I thrill your knees, and your spirits
my breath shall sustain“.

Myers:

„And untired shall I make your knees and your breath“.

T.A.Murray:

„Nay, in your knees and in your heart will I put strength“.

Gertz:

„Jer derimod i Knä som i Bryst jag Styrke vil giva“.

Østbye:

„Nu vil jeg skänke jer kraftige knær og modige hjerter“.

Johansson:

„Eder jag kraft vill gifva paanytt i knän och i sinnen“.

Leconte de Lisle:

„Je remplirai vos genoux et votre ame de vigueur“.

Vossmaer:

„Moedig en krachtvol zal ik de knieën en harten u beiden
„Maken“.

v.d. Weerd:

„U beiden echter zal ik kracht en moed in de knieën en
„in het hart instorten“.

Voss:

„Beiden Kraft in die Kniee gewähr' ich euch, und in die
Herzen“.

What the horses need are knees, that shall not tire, and a breath, that can stand the exertion. The word „menos“ does not mean „strength“ merely, but „endurance“ („meno = „I remain“).

My rendering:

„Unwearied shall I make your knees and breath“.

At the very end of the fight between Achilles and Hector, just before the first mentioned is going to deliver the deadly blow, we hear

Il. 22. 312-13:

„Hormēthē d' Achilleus, meneos d' emplēsato thumon
„agrio“.

Way:

„But onward with fierce rage filling his soul did

Achilles charge“.

It is, however, obvious, that Achilles was not „raging“. First, it would not be like a hero, fighting a noble adversary in a duel, and then v. 321 tells us with naked words, that he was a calm observer, deliberately seeking his opportunity. What he really did, was this: He filled his lungs with air and contracted the muscles of his chest, so making himself ready for exertions. From my school-time I remember the following quotation: „Pugiles indemiscunt, non quod doleant, sed quia profundenda voce omne corpus intenditur (the whole body is braced)“.

Myers:

„And Achilles made at him, for his heart was filled with
„wild fierceness“.

A. T. Murray:

„And Achilles rushed upon him, his heart full of savage
wrath“.

Gertz:

„Frem sprang odsaa Achilles; af rasende Harm hans Hjerte
„Fyldtes“..

Østbye:

„Fyldt af rasende harm i sin sjæl“..

Johansson: „Af vild ursinnighet fattad“..

Leconte de Lisle: „Emplissant son coeur d'une rage
„roce“..

Vosmaer: „En woede vervulde zyn boezem, vol onstuimigen
moed“..

v.d. Weerd: „En van wilde moed zwol hem de borst“..

Voss: „Und wut erfüllte das Herz ihm ungestüm“..

Konstantinidou:

„Me psuchēn plērē adriou tharrou“..

My rendering:

„Achilles gathered all his fearful force
„And charged“..

As we have seen the positive forms
„embaleein menos thumō“, „balein menos eni thumō“, „em-
plēsein thumon meneos“, „enēkein alkida thumon“, so we al-
-so find one analogous negative expression: In face of
the angry Menelaos Antilochos retreats and declares ra-
ther to be willing to give any thing

Il. 23.594-95:

„---- E soide, Diotrephe, ēmata panta
„ek thumou pesein, kai daimosin einai alitros“..

Way:

„Rather than, O thou fostered of Zeus, to be cast
evermore
„Out of thine heart, and to stand a transgressor the Gods
before“..

Myers:

„Rather than fall for ever from my place in thine heart,
„O fosterling of Zeus, and become a sinner against the
„gods“..

A.T. Murray:

„Rather than all my days be cast out of thy heart, thou
„nurtured of Zeus, and be a sinner in the eyes of the
„gods“..

Gertz:

„Heller end blive for dig, Zeusbaarne, til evige Tider
„Helt fra dit Hjerte forstødt og mod Himmelens Guder
forse mig“..

Østbye:

„ ---- Heller

„ ---- O höibaarne drot, end miste for altid
„dig som min ven og gøre en synd mot de evige guder“.

Johansson:

„ ---- Helare

„ ---- Än stötes utur ditt hjerta för alltid
„Zeushärstammande drott, och synd mot gudarne öfva“.

Leconte de Lisle:

„J'aimerais mieux ---- o fils de Zeus, que de sortir pour
„toujours de ton coeur et d'être en execration aux Dieux“.

Vosmaer:

„Liever dan alle de dagen, o zone van godlyke afkomst,
„Verre te zyn van uw harte en zondig te zyn voor de
Goden“.

v.d.Weerd:

„Dan alle de dagen, godlyke held van uw hart, vervreemd
„te zyn en vreesdich in de oogen der Goden“.

Voss:

„ ---- Nur dasz ich, o göttlicher Held, nicht auf immer
„Deinem Herzen entfall“, und sündige wider die Götter“.

Konstantinidou:

„Mallon para na pesō dia pantos apo tēn kardian sou, ba
„-sileu, kai na einai enochos apenanti tōn theōn“.

These verses of Homer are a sermon to young people. Seeing the angry Menelaos Antilochos immediately remembers, that face to face with the great man we are always wrong. I do not think he felt „a sinner“ at all, and the question about his mistake is left quite free from discussion, being of secondary importance. I must acknowledge, that I for one do not see his wrong, and I doubt, that Homer did. The point was, that he should not have won the race from Menelaos, and therefore, of course, he must be a good boy and make his sincerest apologies.

My rendering:

„ ---- Than being a cast-off to you
„For ever, godly King, and wicked to
„The gods“.

Literally „ek thumou pessein“ means „to fall out of thy stock of air“, i.e. „out of thy mind“. The expression very much reminds one of the apocalyptic words (Apoc. 3.16): „Mellō se emesai ek tou

stomatos mou“.

So we have eventually arrived at the sense of „mind“, the seat of all mental qualities: intellect, feeling, will, and a few quotations of this kind shall now be produced:

In his great and passionate speech to the ambassadors of Agamemnon Achilles says:

Il.9.321-22:

„Oude ti moi perikeitai, epei pathon aldea thumō

„Aien emēn psuchēn paraballomenos polemizein“.

Way:

„Of my travail and all my vexation of spirit no profit

have I

„Naught boots it that ever in battle I set my life at

stake“.

Lang:

„Neither have I any profit for that I endured tribulation

„of soul, ever staking my life in fight“.

A.T.Murray:

„Neither have I aught of profit herein, that I suffered woes

„at heart, ever staking my life in fight“.

Gertz:

„Heller ej mig mer Gavn har det Vædt, at jeg idelig

döjed

„Kummer i Sind og satte mit Liv paa Spil ved at kæmpe“.

Østergaard:

„Jeg har jo intet forud, for alt hvad jeg döjed og udstod,

„Sættende Livet paa Spil i Kamp baade tidlig og silde“.

Østbye:

„Indenting eier jeg mere end I efter alt hvad jeg döiet,

„Naar jeg saa tidt satte livet paa spil i de stadige

kampe“.

Achilles is certainly not polite against his guests and friends, who belonged not to the worst in the army.

Johansson:

„Mig det baatade ej att röna bekymmer i sinnet,

„ställande städse mitt lif paa spel i drabbningens

tummel“.

Leconte de Lisle:

„Rien ne m'est reste d'avoir souffert des maux sans nom-

bre et djavoir expose mon ame en combattant“.

Vosmaer:

„Niets ook heb ik gewonnen, al dulde ik veel kommer,
„Steeds in de waagschaal werpend myn leven om immer te
stryden“.

v.d. Weerd:

„Niets ook heb ik erby gewonnen, al dulde ik veel smarten
„in myn gemoed, met steeds myn leven op 't spel te zetten
„in den kryg“.

Voss:

„Nichts ja frommt es mir selbst, da ich Sorg und Kummer
erduldet,
„Stets die Seele dem Tod entgegentragend im Streite“.

Konstantinidou:

„Den apektēsa tipote, aphou polla epathon ekthetōn panto-
„te tēn zōēn mou eis ton polemon“.

I think, all these translations are quite wrong. Achilles, whom they disgrace most unnecessarily, cannot possibly say, that he has won nothing, as his barracks are full of riches, won in the war. Neither can he, the greatest of all heroes, say, that he has „idelig döjet Kummer“ (Gertz and others) in the war, or speak of his „tribulation of soul“ (Lang) or „vexation of spirit“ (Way). War to him always was a pleasure.

The chief point of the quotation is the verb „perikeitai“. Its subject is not „ti“, as all the translators think, but „polemizein“, and it means „it lies round me („moi“)“ i.e. „near me“, as we say „it lies just before the nose“, „det falder mig ind“, „det kommer mig ved“, „es geht mich an“. Speaking Dutch Achilles would say: „Ik denk er niet aan!“ We might render the passage in prose: „And now, that I have been wounded in my soul (being robbed of Briseis), I think not of fighting and exposing my psyche („my life“). and in verse:
„But after this insult I no more choose
„Incessantly to risk my life in war“.

A disagreement between the gods we find sketched in the following words:

Il.21.386:

„Dicha de sphin eni phresi thumos aēto“.

Way:

„And the winds of their passionate hearts in stormy battle
clashed“.

„The winds of their hearts“!

Myers:

„And their hearts were carried diverse in their breasts“.

Their hearts were carried!!! Not very
palatable to an anatomist.

Gertz:

„---- Thi i Barm deres Hjerte jo fnyste i Tvedragt“.

„Hjertet fnyste“!

A.T.Murray:

„And in diverse ways the spirit in their breasts was blown“.

Østbye:

„---- Deres hjerter var fyldt av hatefuld tvedragt“.

Johansson:

„---- Och tvefaldt stormade hjertet i bröstet hos alla“.

Leconte de Lisle:

„Et leurs esprits leur inspira des pensees ennemies“.

Vosmaer:

„---- In verdeeldheid blaakte hun boezem“.

Voss:

„---- Denn getrennt tobt' allen das Herz in dem Busen“.

Konstantinidou:

„Kai edichonoësan metaxu tôn“.

The literal idea is: „The air blew in
two different ways in their individual lungs“. As we say:
„Nu bläste Vinden fra en anden Kant“, or „Nu fik Piben („the
wind-pipe“?) en anden Lyd.“

My rendering:

„They strove together: That way! Thither!“.

In the barrack of Achilles aged Phoinix
tells his sad story about the imprudence of his youth, which
made him an outcast for all his life. We hear, that the scorn
of his father makes him life impossible at home, and his
words are:

Il.9.462-63:

„Enth' emoi ouketi pampan erētuet' en phresi thumos“.

Way:

„But the fire in my heart burned ever, my spirit would no-
wise be won“.

Leaf:

„Then would my soul no more be refrained at all within my
„breast“.

A.T.Murray:

„Then might the heart in my breast in no wise be any more
„stayed to ----“.

Gertz:

„Slet ej mere dog udholdt mit Hjerte i Brystet at ----“.

Østergaard:

„Plat umulig mit hidsise Sind nu kunde fordrage“.

Østbye:

„Dog mit hjerte kom ikke til ro; jeg orked ei länger“.

Johansson:

„Icke fördrog numera likväl mitt sinne i bröstet“.

Leconte de Lisle:

„Alors je ne pus me resoudre dans mon ame a rester“.

Vosmaer:

„Maar toen kon my het hart ook geenzins langer bewegen“.

v.d.Weerd:

„Toen kon my het hart in den boezem er in geen geval meer
„toe besluiten“.

Voss:

„Jetzo durchaus nicht länger ertrug's mein Herz in dem
Busen“.

Konstantinidou:

„Tote pleon hē psuchē mou den hupephere“.

Literally: „The air (with contents)
within my lungs could not bear“. His respiration was not
„free“. He felt „uneasy“, „benauwd“.

My rendering:

„But now I could not even breathe ----“.

Menelaos, telling us of his cheating
old Proteus, says:

„Oude ti thumo ōisthē dolon einai“.

Way:

„ ---- Nor aught did his cunning
„To discern the cheat“.

Caulfield:

„ ---- But never a trick he suspected“.

A.T.Murray:

„Nor did his heart guess that there was guile“.

Gertz:

„Ej han anede Svik“.

Garborg:

„Svik han dröymde 'kje um“.

Lagerlöf:

„---- Och ej alls i sitt sinne
„anade svek“.

Berard:

„Sans rien soupçonner de la ruse“.

v.d.Weerd:

„En geenszins vermoedde hy in zyn hart dat er een list onder
„school“.

Rüter:

„Und dachte an keinen Betrug“.

The other translators accord with these.

In my opinion, however, „oude ti „thumō“
means „not even with a single breath“, „not a moment“.

My rendering:

„And never did he smell the cheat“.

As being indispensable to life the „thumos“ was looked upon as the representative of life and also assumed the sense „life“. In this meaning, however, according to translators, Homer localized it in a rather queer way:

Il. 22. 67-68:

„---- Epei ke tis oxei kalchō
„tupsas, ēē balōn, hretheōn ek thumon helētai“.

Way:

„---- When a foe-man with javelin-cast
„Or with stab of the keen-whetted brass my life from my limbs
shall have sped“.

A.T.Murray:

„When some man by thrust or cast of the sharp bronze hath
„reft my limbs of life“.

Gertz:

„---- Naar En med Malmen den skarpe
„Enten ved Hug eller Kast har mig Livet af Lemmerne røvet“.

Østergaard:

„---- Naar en, som med skärende Kobber har ramt mig
„Eller har slaaet mig ned, har jaget mig Livet af Lemmer“.

Østbye:

„---- Naar en mand med det hvæssede kobber har drävt mig
„enten med svärd eller spyd og skilt mine lemmer ved livet“.

Johansson:

„---- Saasnart en kämpe med nordiska kopparn
„genom ett hugg mig eller ett stång livsanden beröfvat“.

It is surprising to meet the word „anden“ here, where you would not expect it at all. But where are the words „ex hretheōn“?

Leconte de Lisle:

„Après que j'aurai été frappé de l'airain, ou qu'une lance
„m'aura arraché l'ame“.

Vosmaer:

„---- Wanneer met het vlymende koper
„Stootend of werpend een man my de ziel ontroofd uit de leden.“

v.d. Weerd:

„Nadat deze of gene met 't scherpe koper, chouwend of werpend,
„my uit de leden het leven geroofd heeft“.

Voss:

„---- Nachdem ein mordendes Erz mir,
„Zuckend oder geschneilt, den Geist aus den Gliedern hinweg-
nahm“.

Konstantinidou:

„Aphou me ktupēsē tis me kopteron chalkon kai aphairesē tēn
„psuchēn apo ta melē mou“.

Our material as to the meaning of „hrethos“ in Homer and elsewhere is exceedingly small. I venture, however, the hypothesis, that it means „breast“ and is in fact the same word as this English one. See appendix 3.

My rendering:

„---- When someone has, by sword
„Or lance, destroyed the life within my breast“.

Again we read:

Il. 12. 386:

„---- Life d' ostea thumos“.

Way:

„---- And the life from the frame of him fled“.

It will be a surprise to many a one, that the life is seated within the frame. There is, however, unanimity between the translators.

A.T. Murray: „And his spirit left his bones“.

In this - and some other - cases I think the poet has especially meant the ribs, and the meaning of the quotation would then be: „The thumos left the cage of ribs, the thorax“. Comp: „ostea“ and „costa“.

My rendering:

„---- Life left the breast“.

A third expression is „thumos en melesi“:

Il.13.671:

„---- Thumos ōchet' apo meleōn“
and

Il.23.880:

„Okūs-ā' ek meleōn thumos ptato“.

There is complete accordance between the translators. Way renders the last passage:
„And the swift life fled from her limbs“.

Here again I conceive „ta melea“ as „the breast“. See appendix 4.

The same word is used in a passage, which has got a special importance:

Il.7.180-31:

„Polla ken athanatoisi philas ana cheiras aeirai,
„thumon apo meleōn dunai domon Aidō eisō“.

Way:

„On the Deathless with lifted hands and with passionate
prayer would he call
„That his soul from his body might flee adown unto Hades'
hall“.

Finsler says about this passage: „Bei dieser gleichartigen Verwendung beider Ausdrücke („psuchē“ and „thumos“) darf man sich wundern, dass nur ein einziges Mal vom Eingehen des Thymos in den Hades gesprochen wird. Der Herausforderung Hektors will sich keiner der Achaeer stellen; da ruft Nestor, wenn Peleus das wüsste, würde er die Götter anflehen, dass sein Thymos aus dem Leibe in den Hades tauchen möchte. Sonst stirbt der innere Mensch, der Thymos, immer mit dem Leibe“.

I quite disagree with this author:

„Psuchē“ and „Thumos“ are two very different things and have *nothing to do with each other. They are both immortal.* The Psyche goes to Hades; the Thymos dissolves into the atmosphere. The idea, that the thymos should ever be able to enter into Hades, is in flagrant opposition with Homeric ideas.

A glance upon the quotation will suffice to show, that the passage is a very elliptical one. As a probable reconstruction of the poet's idea I give the following: „Ana cheiras aeirai, euchomenos apopneiein thumon apo meleōn kai psuchēn dunai domon Aidō eisō“.

My rendering:

„Would lift his hands beseeching Gods to take
„His soul and send his shade to Hades' house“.

Metaphorically then the „thumos“ is the soul.

We might also call it the „Ego“, because it is without any doubt looked upon as the real man, or still better said, one of them.

The Homeric man, namely, has two Egos: a moral, intellectual, „good“ one, of celestial origin, the mind, the soul, the thumos, and a militant, of- and defensive, rather unkind and unsympathetical one, of earthen origin, the „kēr“, which shall be dealt with in another paper.

In modern times we have seen these two sides of man sketched by Stevenson in the persons of Dr. Jekull and Mr. Hyde.

The thumos in this meaning is always mentioned as a real person with all the qualities, characteristic of man:

It wants food, as we see f.i. in
Od.16.479:

„Oude ti thumos edeueto daitos eisēs“, and in
Il.9.177:

„Autar epei speisan t' epion th' hoson ēthele thumos“.

Sometimes the man carries on a regular conversation with his own thumos, as we gather from the following quotations:

Od.5.298:

„Ochtēsas d' ara eipé pros hon megalētora thumon“? nd

Il.11.407:

„Alla tiē moi tauta philos dielexato thumos?“

The thumos considers the words, that are spoken by others:

Od.10.373:

„Emō d' ou hēndane thumō“,

Od.2.103:

„Hēmin d' aut' epepeitheto thumos agēnōr“,

Il.14.40:

„Ptēxe de thumon eni stēthessin Achaiōn“,

Il.14.316:

„Thumon eni stēthessin periprochutheis edamassen“,

Il.15.403:

„Ei ken hoi sun daimoni thumon orinō.“

The thumos is the carrier of the qualities,
marking the character of the man:

Il.21.395:

„Megas de se thumos anēken“,

Il.22.357:

„E gar soige sidēreos en phresi thumos“,

Il.19.229:

„Nēlea thumon echōontas“,

Od.9.500:

„All' ou peithon emon megalētora thumon“,

Il.24.49:

„Tlēton gar Moirai thumon thesan anthrōpoisin“,

Od.20.59:

„Autar epei klaiousa koressato hon kata thumon“,

Od.18.212:

„Erō d' ara thumon ethelchthen“,

Il.3.139:

„Hōs eipousa thea glukun himeron embale thumō“,

Od.22.392:

„Ophra epos eipōmī to moi katathumion estin“,

Il.9.639:

„Su de hilaon entheo thumon“,

Il.23.611:

„Hōs emos oupote thumos hyperphialos kai apēnēs“.

The thumos carries the initiative:

Od.9.12:

„Soi d' ema kēdea thumos epetrapeto stonoenta eiresth'“,

Il.18.90-91:

„Epei oud' eme thumos anōgen zōein oud' andressi metemmenai“,

Od.10.497-98:

„Oude ti thumos ēthel' eti zōein“.

Od.11.566:

„Alla moi ēthele thumos eni stēthessi philoisin

„tōn allōn psuchas ideein katatēthneiōtōn“,

Od.5.126:

„Hō thumō eixasa“.

The man is supposed to be the master of
his thumos:

Od.20.266:

„Epischete thumon enipēs kai cheirōn“.

Other people are able by words to afflict the thumos:

Il.20.425:

„Anēr hos emon ge malist' esemass to thumon“.

The regular seat of the thumos is the thorax, but in excessive fear it leaves the place and retreats downward:

Il.15.280:

„Pasin de parai posi kappese thumos“.

Appendix 1.

Okriaomai.

„Okriaomai, (Pass.) (okris) to be made rough or jagged: metaph., like trachunomai, (Lat.) exasperari; panthumadon okrioōnto, they grew furiously angry with each other, (Od.18.33; okriomenos, enraged, Lyc.545.“ (Liddell-Scott).

Way translates the passage (the only one, in which Homer uses the word):

„In bitter gibing strain each kindled the other's spite“.

Caulfield:

„With their insulting words, were provoking each other to
fury“.

Butcher-Lang:

„Thus did they wet each the other's rage right manfully“.

Berard:

„Ils mettaient tout leur coeur a s'exciter ainsi“.

Rüter:

„So gerieten die beiden ---- in heller Wut aneinander“.

The derivation from „okris“ can hardly be doubted. In Homer we find the word „okrioēis“, „jagged“, „pointed“, used several times, always as an epithet of unhewn stone. Such stones are sharp, and it is the sharpness, that is the kernel of the word. The sharpness is, however, not a quality, exclusively of solid objects; it is generally attributed also to certain sounds. We speak of „piercing cries“,

„sharp sounds“, and this is an old Indo-European custom. In several languages we find words of the root „kri“ or „skri“, implying the idea of „injuring“ and „shriek“. Some of them are collected into the following scheme:

| Language | „skri“-series | „kri“-series | Note. |
|-------------|---|------------------|--|
| Sanskrit. | skr- | kri | to injure and to produce a sound. |
| Greek. | okriaomai okrioeis | | |
| Latin. | screo | | clear one's throat. |
| Old Norse. | skrjupr | | a strong sound. |
| Danish. | Skrig skarp skärende Skräp Skärve skräppe op | Krig krab | Compare the Greek „aütē“, = „war“ and „cry“. Used of bodies and of sounds. The sword of Uffe hin Spage. Gravel, sharp and noisy. <u>To rail.</u> |
| Old Frisian | skere skero | | scissor. coulter. |
| Frisian | skreauwe | krych | |
| Dutch. | sherp soherf schreeuwen | kerven | |

| Language. | „skri“-series | „kri“-series | Note. |
|-------------|------------------|--------------|-------|
| Gothic. | | kriustan | grit. |
| Old German. | ſchrien | kriec | |
| German. | Schrei | Krieg | |
| English. | shriek shrill | ory | |
| French. | s'ecrier | cri | |

Considering this I venture to translate „okriaomai“ by „to cry“, „to rail“.

Appendix 2.

Pēdað.

Our investigation of the passage Il.21.289 has sufficiently shown, that the accepted meaning of the verb „pēdað“ must be incorrect, at least in that instance. Any leaping was quite out of the question under the circumstances, described by the poet.

What then do other passages teach us?

At the end of his fight with Scamandros we see Achilles working himself out of the furious river:

Il.21.302:

„Tou d' hupsose gounat' epēda“.

Way:

„But his knees leapt high victoriously“.

Myers:

„So upwards sprang his knees“.

A.T.Murray:

„But on high leapt his knees“.

Gertz:

„Höjt hopped hane Knä da“.

Qatbya:

„I väldige sprang paa spänstige fötter“.

Johansson:

„Sprang med högt upplyftade knän“.

Lesconte de Lisle:

„Et ses genoux le soutinrent“.

Vosmaer:

„Hy hief zyne knieen ten weerstand“.

v.d. Weerd:

„Hoog hief hy zyn knieen“.

Voss:

„Doch sprang er empor mit den Knieen“.

Konstantinidou:

„Teu d'Achilleos ta gonata epēdon hupsēla“.

The best of these translations are those of Vosmaer and v.d. Weerd. The knees of Achilles did not „leap high“, nor did they „hoppe“. He lifted them upward with strong muscular effort and walked with long, deliberate strides through the water, as I have so often seen Sunda-natives do and have often done myself. There was no question of leaping.

My rendering:

„He lifted high his knees“.

A third Homeric instance we find in the following words of Panthoos' son Pouludamas:

Il. 14.455:

„Ou man aut' ois megathumou Panthoidao

„oheiros apo stibarēs halion pēdēsai akonta“.

Way:

„Ha ha! from the brawny hand of Panthous' son high-hearted
„Once more not vainly, I ween, hath the javelin's

lightning darted“.

Lang:

„Verily methinks that again from the strong hand of the
„high-hearted son of Panthoos, the spear has not leaped in
„vain“.

Gertz:

„Sandelig ej, tror jeg, er Lansen til Gengæld forgäves

„Faret den modige Panthoos' Søn af den kraftige Næve“.

Odysseus:

„Dennegang skulde jeg tro at Pantoos' modige Aetling
„ej med den vildige næve har slynget sin lanse forgjæves“.

Lacerte de Lisle:

„Je ne pense pas qu'un trait inutile soit parti de la main
„du magnanime Panthoide“.

Konstantinidou:

„Ochi, den nomizō na erriphthē eis matēn to akention apo
„tēn stibaran cheira emou tou megalopsuchou Panthidou“.

My rendering:

„That 's right! The *spear did not for nothing dart*
„Again from this man's strong and warlike fist“.

The three Homeric quotations show us,
that the fundamental meaning of the word is to make a sud-
den push or dash.

It would carry us too far to deal with
the younger literature too, but even there the verb means
„to rush“ or „to execute convulsive movements“ ---- not
„to leap“.

Appendix 3.

Hrethos.

Twice Homer says „Psuchē d' ek hre-
theōn ptamenē“ (Il.16.856. and 23.382) and once „Hretheōn
ek thumon helesthai“, (Il.23.68.).

These three quotations must certainly
be ver^y embarrassing to any translator

Who would ever imagine, that the psy-
chē were seated in the limbs? And how could she „fly out“
from them? By which way? In all other instances the psyche
leaves the body through the mouth or through a fresh wound.
But here she „flies out from the limbs“!!!

And the thymos? When Homer says „oxei
chalkō tupsas ēe balōn“, he certainly thinks of a wound in
the trunk. And still he says „pull out life from the limbs“!

I have already said, that in my opi-
nion „hrethos“ means „breast“ and is de facto the same as
this english word, and if that is true, any trace of dif-

ficulty immediately disappears. That the psyche and the thumos (bodily „breath“, metaph. „life“) are in the breast, is beyond discussion.

Liddell-Scott gives us the following translations of our word: „a limb; the face, countenance; the body“.

E. Muller: „(mech.: W. uere-dh- parallel met uert- in lat. verto enz.; vgl. sebas. lat. vertebra?) - 1) lid, (2) wang, ge- zicht“.

I would write the article thus:

(v)hrethos: breast (thorax and mamma), body.

Here follow the quotations, that are within my reach:

In Theocritus we are told of an unfortunate lover, who is going to hang himself at the door of the beloved girl, asking her to cut his corpse down and to cover it with her own garment:

Theocr. 23.40-41:

„ ---- Amphithes ek hretheōn sōn
„heimata kai krupson me“.

Edmonds:

„Put about him some covering from your own shoulders“.

The translator ought really to say „limbs“, which he means, but that being rather impossible, he approaches as much as possible to the chest, which is, of course, meant by the poet.

My rendering:

„ ---- And take, to cover me,
„The garments from your chest“.

Theocr. 29.16:

„Kai men seu to kalon tis idōn hrethos ainessai“.

Edmonds:

„ And if one but see and praise your fair face“.

In this case the translator prefers the word face, because the person in question is masculine, which is, however, an invalid (though moral) reason.

My rendering:

„Let one behold and praise thy body's pomp“.

Anth. 7.222:

„Trypheras malakon hrethos“.

My rendering:

„Tryphera's tender breasts“.

I am sorry, that I do not possess Alkaios, who uses the word „hrethomalidēs“, translated by Liddell-Scott and E. Muller „with cheeks like apples“. I wonder, whether the translation „with apple-breasts“ would do. A remark in Suidas might point in that direction. Suidas says: „Kai „hrethomalidai“ hoi trupheroi tēn marka“.

Eur. Her. Fur. 1204:

„Hrethos aeliō deixon“.

My rendering:

„Show Helios thy breast“.

Soph. Ant. 528-29:

„Nephelē d' ophruōn huper haimatoen

„hrethos aischunēi,

„teggous' euōpa pareian“.

~~Antigone:~~

„Nubes ex supercilio rubore vultum dehonestat venustas genas

„irrigando“.

My rendering:

„A dreadful sight!

„The streaming tears alongs her comely cheeks!

„The blood-stained breast!“

Appendix 4.

Ta melos.

According to the dictionaries the Greek knows two words (nouns), identical in form and both neuter: „to melos“.

One of these words is of great importance, extremely common, and the mother of a host of composite words and means „song, music, tone, melody“.

The other „melos“ is much less considerable, and is dealt with by

Liddell-Scott in the following manner:

„melos (A), (cos, to, a limb, Hom., Hes., Pind. and Att., but always in pl.; „meleōn entosde“ within my bodily frame, Aesch Pers. 991, cf. Eur. 285; „kata melea“ limb by limb, like „melē-isti“, Hdt. 1.112, Pind. O. 1.79; „melē kai merē“, often in Platon, v. Stallb. Phaedr. 238A“.

The ancient grammarians provide us with the following informations:

Etymologicum magnum:

„Melē, (ētoi sunōnumōs, (apo tou memeristhai, (merē kai melē: ē „apo metaphoras tōn mousikōn melōn: epeidē par' eniois edokoun „hoi anthrōpoi meth' harmonias sunestanaī. houtō de kai ta sōmata. ta melē, (ētoi sunōnumōs kai auta merē kata meizona kai „holoscheresteran nooumena perigraphēn: ē apo tōn kata mousikēn melōn: epei kata harmonian sunistatai to sōma.

Etymologicumudianum:

„Meleessi, (poiētikōs tois melesin, (ho kanōn eirētai eis to hēgemonēssi. ti diapherei melos kai meros; diapherei: hōsper „gar ta melē merē tou sōmatos eisi, (kai ta men eisi brachea ta „de makra, (kai ta men eis energein, (hōs epi tōn cheirōn, (ta de „epi to peripathein, (hōs epi tōn podōn: houtō kai ta melē „ta men eisin oxutona, (ta de barutona, (kai houtōs apotelousi tēn „en harmonia melōdian: esti de meros eīdous tōn hupopektōtōn „tō onomati sunōnumias: sunōnumon de esti, (to en diaphorois onomasi to auto dēloun: to de melos para to meros: ta gar melē „merē eisi tou sōmatos: metaphorikōs de hē enarmonios melōdia.

My conception of „ta melea“ may be formulated as follows:

„Ta melea (melē): the organs, the source of „melos“ (song) = „the lungs. The breast, the body. Later the limbs“.

We proceed to the quotations:

Il. 7.131:

„Thumon apo meleōn dunai domon Aidōs eisō“.

Il. 23.880:

„Okus d' ek meleōn thumos ptato“.

These two quotations have already been dealt with. We know sufficiently, that the thumos is not seated in the limbs, but in the lungs.

Hes. Op. 149:

„Ex ōmōn epephukon epi stibaroisi melessin“.

Evelyn-White:

„(Great was their strength and unconquerable the arms) which „grew from their shoulders on their strong limbs“.

My rendering:

„Shot by the shoulders forth from mighty chests“.

Aisch. Pers. 992:

„Boa boa meleōn endothen ētor“.

Ahrens:

„Clamat, clamat intus in pectore“!!!

Why does the translator here render „melea“ by „breast“? Because it was impossible to place the heart in the limbs.

My rendering:

„My heart! It shouts within my breast“.

Aisch. Persae. 463:

„Kreokopousi dustēōn melē“.

Ahrens:

„Amputant miserorum artus“.

Of course, the Greek soldiers in the battle at Salamis did not amputate the limbs of their enemies. Neither did they especially strike at the limbs. They aimed at the trunk, as all soldiers do.

My rendering:

„They cut them up, those hapless ones“.

Aisch. Eumen. 264-65:

„All' antidounai dei se, apo zōtos *pharein*
„eruthron ek meleōn pelanon“.

Ahrens:

„Sed pro caede poenas te dare oportet, ut a vivo sorbeam
„rubrum ex membris libum“.

Boutens:

„Doch geven zult gy me op uw beurt, het rood
„Geronnen bloed u levend uit de leden
„Als zoen te slorpen“.

Clotted blood in the living man!!!

My rendering:

„But as reward I'll suck your crimson blood.
„Yea! from your breathing breast, a dish for gods!“

She will not take blood from an arm or a leg. She wants his heart-blood. „Pelanos“ means an offer to the gods.

Findar. F. 3. 48:

„Ἐ πολὶὸς χάλκῳ μελὲ τετραμένονι ἐ χερμαδιὸς τέλεβόλῳ“.

Sandys:

„Or with their limbs wounded either by gray bronze or by far-
„hurled stone“.

My rendering:

„Or wounded men, that spears or far-hurled stones had hit“.

Her.1.119:

„Sphaxas auton kai kata melea delōnⁱ, ta men ōptēse, ta de
„hepsēse tōn kreōn“.

My rendering:

„He killed him and clove him into two halves, of which he
„fried the one and boiled the other“.

Quite the same procedure is followed in
a tale of Pindar:

Pindar.Ol.1.49:

„Machairā tamon kata melē“.

Sandys:

„With a knife they clave thy limbs asunder“.

My rendering:

„And clove thee with a chopper“.

Platon Conviv.190a:

„Tote oktō ousi tois melesin“.

My rendering:

„As they had then eight limbs“.

P.Th.Justesen.

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